

CityScapes Dance Project

An Honors Thesis (HONR 499)

by

Kristin Nicole Dowdy

Thesis Advisors

Sarah Mangelsdorf & Dr. Timothy Berg

Ball State University  
Muncie, IN

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## Abstract

Each city around the globe has a distinct voice, ambiance, and culture. This creative project analyzes the culture, architecture, and history of four U.S. cities and translates the personalities of these cities into the dance. The project was presented as an evening length dance production that helps the audience connect with various locations, connect with the expressive nature of dance, and connect to the cities that they live and reside in as well.

## Acknowledgements

I would like to thank Sarah Mangelsdorf and Dr. Timothy Berg for advising me throughout the duration of this project. They were both assets given their diverse fields of study and their continued support has helped make CityScapes Dance Project a successful endeavor.

In addition, I would like to thank my dancers who spent countless hours in rehearsals, Kaylin Klein for her impressive lighting design and stage management skills, and most importantly my family who have always encouraged my career in the performing arts.

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## **Supplements (in Back):**

DVD including Performance, Grant Application Video, and PDF of Binder,  
Thank You Postcard, and Program

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## Honors Thesis Proposal

My honors thesis will be presented as a creative project in dance. I would like to compose a series of vignettes that explore the different personalities of cities, the people, and the landmarks within those cities. Every city offers visitors and residents a different vibe than the next metropolis. The pieces will personify each city's attributes, show the audience the differences between these various municipalities, and provide the audience a brief taste of that city if they visited or moved to that location. My objective is to take the audience on a vacation to these popular cities and give them an aesthetic and sensory impression of the city. The project will culminate as an evening production featuring the vignettes.

The research will be compiled by using a variety of sources. One source will be the narrations of Timothy "Speed" Levitch, the tour guide who has produced documentaries about many cities across the United States. Movies and photographic images will be another utilized tool; however, the greatest source will be literary works about the various cities. Some examples include Jane Jacobs *The Death and Life of Great American Cities*, Patti Smith's *Just Kids*, and Colson Whitehead's *The Colossus of New York*, in addition to many other written works. Quotes from these sources as well as images and videos may be included in the performance as well.

Through the creation and development process of this project, I will develop my talents in generating choreography and music editing. I will gain more experience with those two important and related areas in addition to experimenting with very specific goals for a project. In the past, I have created projects with little or no initial structure. This project will broaden my mind in the educational sense through the knowledge I gather from my inspirational sources; show me how to fully build a showcase and production from the ground up; try my hand at mixing and creating my own music; and most important, allow me to work hand in hand with other production designers especially lighting and costume designers in our department and receive assistance from faculty.



The target audience for my project is people of all ages. While I feel the majority of my audience will be fans of the performing arts, my goal is for all members of society to find some way to relate to my choreography and leave with a new understanding of what dance and the performing arts is capable of conveying to an audience. I want the audience to feel the camaraderie of the city, experience the local landmarks, and learn a bit about historical events that helped to shape the city. These pieces should enable the audience to sit back, relax, and allow the show to transport them to a new destination. All they have to do is use their imagination, have a critical eye, and an open mind.

## Inspiration

My inspiration for *CityScapes Dance Project* initiated from my sophomore honors colloquia class called New York City and the Aesthetics of Space. We studied how “a city brings out aesthetic experiences” and how the residents engage with a city. At the conclusion of the course, I was fascinated by my new lens of a city and wanted a new medium to explore city culture. I wanted to view other cities in a new way and I wanted to express this knowledge through my art form: dance.

One reading in particular helped to shape my perspective on space and urban life. This reading was Jane Jacobs', *The Death and Life of Great American Cities*. Her analysis of city space has completely transformed my own perspective. Ms. Jacobs claims that the streets and sidewalks of a city are its most vital organs. It makes sense because the streets and sidewalks are where people engage in life. As Ms. Jacobs states, “if a city’s streets look interesting, the city looks interesting; if they look dull, the city looks dull” (Jacob 29). If the streets are full of life, people stay out on the streets and cities are safer if there is a constant stream of people walking the sidewalks—it is constant surveillance and the residents really get to know their neighbors, especially who belongs and who will cause trouble. I now look for these subtle traits in neighborhoods of cities to see which cities or even sectors of a city have life, vibrancy, personality, and most importantly, space to socialize and recreational things to do.

I was able to get a taste of this lifestyle and realize that the streets and people are what build a city culture when I went on our class trip to New York, yet now I make these gripping comparisons and analyses everywhere I go. My research trip to San Francisco proved to be extremely rewarding because for the first time I was able to experience a place by myself with my new lens. It was eye opening, as if I was seeing space for the first time. It was miraculous and rewarding, and now I am able to have an open dialogue with every city I visit and I hope others can learn to do the same.

## **Personal Artist Statement**

As an artist, I believe it is valuable to create works that speak to everyone. Every piece should have little nuances that even those most accustomed to dance will question; however, the basic emotion should be able to be expressed to the least experienced audience as well. Finding this equilibrium is a delicate and challenging process, but I believe that if you find that perfect chord, the art will live on in the viewer's minds and that is crucial in attracting people to the world of dance.

Dance frees the mind, body, and spirit of a dancer; it is inspirational, emotional, and passionate- feelings that everyone should be able to enjoy. I believe that everyone should be able to dance. Even if someone has never been technically trained, it does not mean that he or she lacks potential or the artistic zeal required. Similarly, I do not think any physical limitations should be confining to the art of dance. Bob Fosse worked around his physical imperfections including his inverted knees and hunched shoulders and created a distinct style that requires extensive mastery to perform it accurately. Because of Fosse, I believe that working with a dancer who is unable to move one of his or her limbs would push boundaries and inspire new and innovative choreography. Every dancer can contribute to the choreographic process and choreographers should not be afraid to work with someone who does not fit the traditional mold. One may have to scale the wall before you create something worthwhile but in the end the movement is much more revolutionary than if the artist had stayed with his or her first idea. In order to create a novel idea limits have to be challenged. If we need these boundaries, then as choreographers we have no excuse to not work with these dancers.

My goal as a choreographer and dancer is to make dance accessible to all. I want to work to bring dance to those who have not been exposed to it and who are unable to afford formalized training. A dance company does not have to be extravagant to speak to people; even independent street performers bring joy to the hearts of many. I want to teach the world to

dance, but not even just to dance. I want them to revel in the dance, to be liberated by the dance. If I find even one pupil who feels the same attachment to the art as myself that is enough of a blessing for me, because I will know that I have passed on the joy to others. I live for the freedom of expression, the power of movement, and the passion of the dance.

Throughout my pursuit of a baccalaureate degree, the greatest shift in my philosophy was that as a freshman I viewed dance as an enjoyable form of entertainment and a pleasurable recreational activity. In my senior year, I am more focused on what the audience gains from the piece, how dancers view the work, and what emotions the dance evokes. My ideas, breath, and soul are present and brought to life in my work and as a result my dances have grown in depth and purpose. After all, a dance seems insignificant if it is impossible to relate to the piece or feel a sincere connection.

## Project Calendar

August 18<sup>th</sup> – Auditions New York/Cast List Posted

August 22<sup>nd</sup> – New York Intent Paper

August 28<sup>th</sup> – Final Show Date

September 2<sup>nd</sup> – Research and Apply for Grants

September 8<sup>th</sup> – New York Music Edited

September 22<sup>nd</sup> – Establish Production Team

October 7<sup>th</sup> – Senior Showing (3/4 of the Dance Complete)

October 12<sup>th</sup> – New York Costumes Determined

October 17<sup>th</sup> – Finish New York Choreography

November 1<sup>st</sup> – End of Grant Fundraising

November 1<sup>st</sup>-3<sup>rd</sup> – Senior Showcase (New York Piece)

November 4<sup>th</sup> – Cast San Francisco Piece

December 10<sup>th</sup> – San Francisco Music Edited (Half Dance)

January 12<sup>th</sup> – All Pieces Cast/ Intent Papers Completed

January 17<sup>th</sup> – Music for St. Louis & New Orleans Finished

February 7<sup>th</sup> – Begin Assembling Final Binder

February 15<sup>th</sup> – Costumes Set for All Pieces

March 7<sup>th</sup> – Create Program/ Finish Binder

March 29<sup>th</sup> – Tech Rehearsal/ Final Show 7:30pm

April 1<sup>st</sup> – Submit Binder for Evaluation

## Grant Application

In order to raise funds for *CityScapes Dance Project*, I applied for an online Grant fundraising service called Hatchfund, previously referred to as USA Projects (these two names may be interchanged throughout the portfolio). Before I was permitted to submit my project, I had to submit a brief biography and portfolio of my previous work as an artist. Once approved as an artist, I then had to create a promotional video for my project and pitch my project to the company before I could raise any funds through their site. In addition, I had to create a budget narrative (page 8) and set a minimum and maximum potential fundraising goal.

Another requirement of the grant was to provide potential donors with benefits or ‘perks’ if they happen to donate to my project. Any donor who contributed \$25 receives recognition in the program, \$50 or more receives a free ticket to the performance (travel expenses and hotel not included) in the form of a thank you postcard, which is included in the front of the binder. Benefactors donating \$100 received a signed photograph from *CityScapes* as well as the ticket and acknowledgement. A supporter donating \$500 receives a DVD of the final production as well as the lower tier rewards.

**Goal Minimum:** \$2,500

**Goal Maximum:** \$3,250

**Duration:** September 9, 2013 through November 1, 2013

**Project Budget:** Costumes/Makeup/Accessories \$500.00  
Travel/Lodging \$500.00  
Props \$250.00  
Music/Editing \$200.00  
Time Reimbursement \$300.00  
Space Rental \$500.00  
Programs/Advertising \$150.00  
Misc Expenditures \$100.00  
Additional Travel Expenses \$250.00  
Additional Theatre Time \$500.00



## **Budget Narrative**

*CityScapes* budget will total approximately \$2,500 to produce. I have calculated these figures by viewing actual costumes, props, and make up I am hoping to purchase for this project. I have already borrowed costumes from the theatre and dance department saving considerable funds as well as asking dancers for props and costumes they have around their house. The cost of costumes is to purchase skirts for a Broadway number, costumes for the New Orleans piece, and accessories. So far, I have already borrowed a bench prop however, I need to invest in a rolling suitcase for one of my new inhabitants to use when she first “steps off the train.” I need to purchase white powder and little jars for my dancers to use for an illusion on stage, which will be included in the costs of makeup. I have the black powder to mix with it to simulate ash and dirt on the dancer’s faces. In addition, the department of theatre and dance is permitting me to use their facilities for my performance, which is valued at \$500 for a day.

My travel costs are for airfare and my hotel stay in San Francisco and/or New Orleans. While in these cities I will be observing the city culture, interviewing locals as well as tourists and immersing myself in the community. I will be taking videos of me exploring the locations through site-specific dance improvisation and will then set sections of those works on my dancers. Even though the stays will be short, it will give me time to analyze and translate the city society into movement. Presently airfare is about \$140 each way and a night in a hostel is approximately \$60 a night. For \$600, I would be able to take a two-city tour (three total flights) spending two days and nights in each city.

My participant costs/gifts to my dancers are a customary thank you that we do in our department. These will be 8x10 photos of the dancers in full costume to commemorate the show.

## Fundraising Process

Although existing members on the USA Projects website contribute to grant funds, the majority of the grant is raised independently, leaving me with the task of raising revenue for *CityScapes*. In order to receive the entire grant amount, I had to meet my minimum goal of 2,500 dollars. To raise this money, I went through a number of viable fundraising options including requesting the help of acquaintances who are supporters of the arts, asking Muncie residents and local businesses to donate, and also by doing a partnership with a local business who would donate 10% of purchases to my project if the customer mentioned my project.

My first approach when presented with the daunting task of raising 2,500 dollars was to ask close family and friends if they would be willing to contribute funds for my project. I explained that all donations were tax deductible and that there was a small fee for using the website. This approach worked for a while and I raised about 60 percent of the funds, but I quickly realized that this method would not be able to successfully raise the entire balance. That was when I decided to hit the streets to talk to Muncie residents.

As a second prospective fundraising option, I began advertising and requesting support from the Muncie community. I registered for a table at the Living Lightly Fair, set up a booth, and pitched my proposal to any person who would listen. Later in the process, I also attended the Muncie Arts Walk where I continued to acquaint onlookers to my project and hand out coupons for the Artist Within (more about this process below). The fairs seemed to generate a lot of interest for my project and although it was not the best method, it still helped generate five percent of my revenue as well allowed me to meet many other local artists and art enthusiasts.

My third fundraising method was to talk to local businesses and ask for their support. I found that many small business owners were excited about my project and some of them were willing to donate while others were more hesitant. I received donations from two businesses, both of which were flower shops. Moreover, there was one particular business. The Artist



Within, which was not willing to make a direct donation, yet proposed another alternative that would benefit both the business and myself. This brings me to my final fundraising strategy, a collaborative partnership with a local business.

It had never occurred to me that by advertising and generating business for an established company, I could earn revenue for myself until the owner of the Artist Within suggested the idea to me. We agreed that if I handed out coupons and recommend the business to people, ten percent of all purchases that mentioned CityScapes Dance project or bringing in a coupon would be donated to my project. This turned out to be extremely effective because many college students do not want to donate to a dance project; yet, they are more than willing to paint a trinket that they can keep—they support a good cause but they get a piece of art that is worth the value they paid. I spent a lot of time pushing this component of fundraising and it turned out to be a very worthwhile investment that raised over two hundred dollars.

Overall, the fundraising element was stressful and taxing, but through this process I realized that I am not fond of being the fundraiser; thus, I am not suited for a job as a producer. Going out and “begging” people for money, even for a good cause made me feel uncomfortable. Needless to say, I learned a lot from the fundraising process and recognize that it was worthwhile to fully understand all of the behind the scene effort that goes into raising one dollar for a performance and how quickly that hard earned money can disappear when working on a production. In addition, if I am ever tasked with another fundraising assignment, I am prepared and armed with numerous strategies to utilize when I embark on my next fundraising venture.

# Manual Donation Form (Sample)



## USA Projects

### 1. Project

ARTIST NAME/PROJECT TITLE

### 2. Your contact information

YOUR FULL NAME

YOUR PHONE

YOUR EMAIL

YOUR ORGANIZATION (optional)

ADDRESS

CITY, STATE, ZIP

### 3. Donation and payment

#### ☒ PAY BY CREDIT CARD

To donate via credit card, fax or email this completed and signed form to:

323.857.5367 or [donations@usaprojects.org](mailto:donations@usaprojects.org)

NUMBER:

EXPIRATION:

SECURITY CODE:

CREDIT CARD FEE \*:

\*All credit card transactions are subject to a 3% administrative fee. Processing fee, which helps sustain USA Projects from the internet.

#### ☐ PAY BY CHECK

To donate via check, mail this completed and signed form, along with your donation, to:  
USA Projects, Inc., 5757 Wilshire Blvd.,  
Suite 580, Los Angeles, CA 90036

PROJECT DONATION AMOUNT: \$

(Minimum project donation of \$25. Please make checks payable to "USA Projects")

USA DONATION AMOUNT (select one):

☒ 5% (minimum) ☐ 10% ☐ 15% ☐ 19%

\$

#### ☐ PAY BY WIRE/ACH

To wire funds, send an email for account information to [donations@usaprojects.org](mailto:donations@usaprojects.org)

TOTAL DONATION AMOUNT:

\$

### 4. Recognition

ANONYMOUS:

☒ Yes

☐ No

### 5. Perks DESIRED PERKS (listed with this project)

☒ No perks, thanks... giving is reward enough

☐ Other listed perk:

☐ Send me the perk that most closely matches this giving level

☒ Shipping address is the same as contact information

☐ Please, ship to ADDRESS:

CITY, STATE, ZIP:

### 6. Confirmation

By signing this form and sending a donation to USA Projects, you acknowledge and agree to the Terms of Use found at <http://www.usaprojects.org/terms>.

YOUR SIGNATURE

DATE

Upon receipt of completed information, we will email you a receipt for your records with information for tax-deductibility. USA Projects is recognized as a tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code and further recognized as a public charity under Section 170(b)(1)(A)(vi). Federal Tax ID: 27-3555175.

[www.usaprojects.org](http://www.usaprojects.org)

## Fundraising Coupon (Sample)



Support CityScapes Dance Project

# the Artist Within

313 S. Walnut St. 763-289-7895  
Downtown Muncie, IN





## POTTERY PAINTING and PERFORMANCE ART

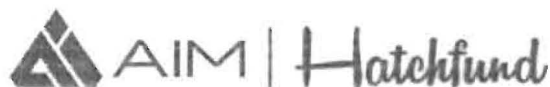
STUDIO HOURS;  
T,W,Th:11am-6pm Fri:11am-10pm  
Sat.:11am-7pm CLOSED Sun/Mon

COUPON EXPIRES OCTOBER 31, 2013  
NO CASH VALUE...NO CHANGE



10% of your purchase goes to help support the CityScapes Dance Project

## Hatchfund Website (Sample)



[Find projects](#) [Meet artists](#) [Explore the community](#) [Get involved](#)

Search



[My dashboard](#) [My profile](#) [Help](#) [Logout](#)

Hatchfund > Meet artists > Kristin Dowdy > Projects

[Share This Page](#)



## Kristin Dowdy

[Message](#) [Follow](#)

### Successfully Funded Projects

[Profile](#)  
[Projects \(1\)](#)  
[Activity](#)



### CITYSCAPES



#### CityScapes by Kristin Dowdy

An aesthetic study of culture, city, and community through a series of dance vignettes.



\$2,500 of \$3,250 funded (76%)

Funded

# Hatchfund Website: Artist Page (Sample)

[My dashboard](#)[My profile](#)[Help](#)[Logout](#)[Find projects](#)[Meet artists](#)[Explore the community](#)[Get involved](#)[Hatchfund > Meet artists > Kristin Dowdy](#)[Share This Page](#)

## Kristin Dowdy

[Message](#) [Follow](#)

### Profile

[Projects \(1\)](#)[Activity](#)

Author: Unknown  
Credits: WaxWorks Dance Festival  
Copyright: 2012

Kristin Dowdy is a senior BFA Dance Major at Ball State University. She is originally from St. Louis, Missouri where she studied at DuFrenne Dance Academy under Christine Kardell and at COCA Center of Creative Arts. Ms. Dowdy has always been involved in the arts. Growing up she played French Horn and Piano, participated in musicals, and danced in the evenings. While at Ball State Kristin has been involved with many projects including working with Motus Dance Theatre out of Indianapolis, Elbrum Dance Project, and Ball State Dance Theatre in addition to smaller student projects. Kristin is currently working on her capstone thesis project for the Ball State Honors College and preparing to embark on her professional career in dance and planning to attend Graduate School in a few years to receive her MFA in Dance.

### Recent Connections

[View All](#)



Post projects Meet artists Explore the community Get involved

My dashboard My profile Help Logout

Home / CityScapes / CityScapes

View this page

**FUNDING** This project was successfully funded on November 02, 2015

Post other projects



## CityScapes

BY KRISTIN DOWDY



Uploaded by Kristin Dowdy

Copyright 2015

Description updated 11/1/15  
Supporters 138

**Minimum reached!** We are now going for the new goal of \$2500.  
Thank you for your continued support.

My project is a creative project to honor artist CityScapes. I would like to commission a series of original art pieces that explore the different perspectives of cities, the artists, and the residents within those cities. Every city offers unique views and residents a different view than the next neighborhood. The pieces will perfectly each city's attributes, show the landscape, the differences between these various municipalities, and provide the audience a view of the city they called or moved to that location. My objective is to take the audience on a journey to these unique cities and give them an authentic and sensory impression of the city. The project will demonstrate an exciting diverse collection featuring the original.

As the project is based on the theme of New York City. This piece will explore the beauty of the city from the artist's perspective to the downtown. It is a representation of the physical skyline as well as the residents and how they view the city. However, it is also a celebration of the personality of the city that makes the day to day happenings, as well as the emotions around the city and its inhabitants. The project is the personality of New York City has been intensely analyzed from various angles and perspectives and is intended to be a diverse. The project will include various New York City locations: Midtown, Lower East Side, and Times Square.

I am currently working on the project and I am looking for the full-time photographer. The project is now being supported by a collection of artists, as the artist of the city and I wanted to further expand the project through a variety of artists. Through this project I will continue to bring my original art, ideas, and organize a variety of art projects, as well as give gifts to my supporters.

My fundraising goal is \$2,500 to cover the costs of video, costumes, music, and other expenses as well as some partial live compensation. My current budget is \$200 for costumes, makeup, and accessories, \$200 for video, \$200 for music, and the other expenses, a \$200 compensation for the artist, \$100 for shipping and advertising, and \$100 for miscellaneous expenses. In the event that the budget is not met, I will be able to fund the project for another night of performance, continuing on the project to make a donation to the city. Please be sure to support this project. I sincerely thank you for your love and many thanks for helping me in my future endeavors. Your generosity is much appreciated.

Thank you for your support and love.

Thank you for your support and love.

Thank you for your support and love.

Thank you for your support and love.

**\$2,500**  
Raised of \$2,500 goal

**100% Funded**

\$2,500 amount goal to receive any funds

This project is funded

Post an update  
Activity Feed  
Send Messages  
Manage Profile  
View Street Agreement  
View Statement Report  
Submit Campaign Report

Donate as little as \$1, or get exclusive perks for your support...

**\$25**

A name thank you as well as recognition in the program.

**\$50**

A name and a small gift as well as recognition in the program. The gift will only be used as a token of the artist's love. 7-12 items, including some items that are not included.

**\$100**

A signed photograph from CityScapes, a signed thank you, and recognition in the program.

**\$200**

A signed DVD of the live performance, a signed photograph from CityScapes, a signed thank you, and recognition in the program as a live event supporter.



Kristin Dowdy

Kristin is a professional model working in the fashion world and is the artist of CityScapes.

Comments



Comment

POST COMMENT



## Rehearsal Log Manhattan Melange

Date	Start Time	Finish Time	Total Rehearsal Time	# Dancers Present	Section Rehearsed	Minutes Choreographed		
8/22/13	7:00	8:00	1 hour	6	Sept 11th	1:00		Halle Excused
8/25/13	7:00	8:40	1 hour 40 min	7	Sept 11th	:40		
8/29/13	7:00	8:30	1 hour 30 min	2	Gigi/Ani Solo	:30		
9/1/13			NO REHEARSAL LABOR DAY WEEKEND					
9/5/13	7:00	9:00	2 hours	2	Central Park	2:00		
9/8/13	7:00	9:00	2 hours	7	Opening/Bway	2:00		
9/12/13	7:00	9:00	2 hours	3	Halle/Gigi Solo	1:00		
9/19/13	7:00	9:00	2 hours	2	Central Park	1:00		
9/22/13	7:00	9:00	2 hours	7	Photos Bway			
9/26/13			NO REHEARSAL					
9/29/13	7:30	9:00	1 hour 30 min	7	Bway/Piece			
10/3/13	7:30	9:00	1 hour 30 min	5	Duet/Piece			Halle/Laura
10/6/13	7:00	9:00	2 hours	7	Revisions			
10/10/13			NO REHEARSAL AIRJAM					
10/13/13	7:00	9:00	2 hours	6	Acting/Clean			Rachel Pract.
10/17/13	7:00	9:00	2 hours	6	Revise/Clean			Rachel Pract.
10/20/13			NO REHEARSAL FALL BREAK					
10/24/13	7:00	10:00	3 hours	7	Revise/Acting			Halle/Laura Split
			<b>26 hours</b>					

## Rehearsal Log: CityScapes Dance Project

<u>New Orleans</u>				<u>St. Louis</u>			
Date	Rehearsal Time	# Dancers	Min Choreo	Date	Rehearsal Time	# Dancers	Min Choreo
1/9/14	1 hour	5	1 min	1/13/14	1 hour	6	32 sec
1/16/14	1 hour	5	1 min	1/20/14	1 hour 45 min	5 (No Sam)	1 min
1/23/14	1 hour 30 min	5	1 min	1/27/14	2 hours	6	40 sec
1/30/14	No Rehearsal			2/3/14	1 hour 45 min	5 (No Blake)	20 sec
2/6/14	No Rehearsal (Bring it On)			2/10/14	1 hour 45 min	6	1 min
2/13/14	2 hours	5	Concept	2/17/14	2 hours	5 (No Mallorie)	1 min
2/20/14	2 hours	5	Music/Mvmt	2/24/14	2 hours	6	Music/Mvmt
2/27/14	2 hours	5	Music/Mvmt	3/3/14	2 hours	6	Music/Mvmt
3/6/14				3/10/14	Spring Break		
3/13/14	Spring Break			3/17/14	2 hours	5 (No Alyssa)	Clean
3/20/14	ACDFA			3/24/14	2 hours	6	Clean
3/25/14	1 hour	5	Clean				
3/27/14	2 hours	5	Clean				
<u>San Francisco</u>				<u>New York</u>			
1/12/14	1 hour 45 min	7	1 min	1/21/14	2 hours	6 (No Ani)	Clean/Revise
1/19/14	No Rehearsal			1/28/14	(Juries)		
1/26/14	2 hours	6 (No Mallorie)	1 min	2/4/14	No Rehearsal		
2/2/14	1 hour 45 min	5 (Tori, Ashlei)	1 min	2/11/14	2 hours	7	Ending
2/9/14	1 hour 45 min	7	1 min	2/25/14	2 hours	7	Clean/Revise
2/16/14	2 hours	6 (No Mallorie)	Music/Mvmt	3/4/14	(After Advising)		
2/23/14	2 hours	7	1 min	3/11/14	Spring Break		
3/2/14	2 hours	7	Music/Mvmt	3/18/14	ACDFA		
3/9/14	Spring Break			3/25/14	2 hours	RUN SHOW	Clean
3/16/14	2 hours	7 (Ash Late)	Clean				
3/23/14	2 hours	7	Clean				

## Tech Schedule

TIME	Who's Called	What's Happening
9:30	Tech/Crew Called	Setting up Stage, Lighting, Sound, Bleachers, Risers
10:00	St. Louis Dancers	
10:15		St. Louis Tech (10:15-11:30) Order Lunch at 11am
11:15	New York Dancers/ Sam & Ashleigh	
11:30		New York Tech (11:30-12:45)
12:30	New Orleans Dancers	
12:45		New Orleans Tech (12:45-2:00)
1:45	San Fran Dancers	
2:00		San Francisco Tech (2:00-3:15)
3:15	Entire Cast Called	
3:30		Bows & RUN SHOW
4:15		Notes/ Problem Spots
5:00		Dinner Break
6:15	Cast & Crew Called	Warm Ups/Make Up
7:00		House Opens
7:30		Show
8:30		Talk Back
TBA	CAST & CREW	STRIKE!!



# Costume/Prop List

## St. Louis:

- 6 Colored Leotards (Yellow, Blue, Teal)
- 6 White and silver skirts
- Tan Tights
- Ballet Shoes

## New York:

- Newspaper
- Park Bench
- Suitcase
- Laptop Bag
- Star-To-Be: Jacket, Broadway costume
- Business Women: 2 Black Slacks, 2 Dress Shirts, Broadway Costume
- Broadway Costume: Tan Tights, Red Leotard, Red Flower, Tan Character Shoes
- Casting Director: Purple Dress Shirt, Black Slacks, Black Jazz Shoes
- Street Dancer: Grey Shirt, Spandex Shorts, Tennis Shoes
- Business Man: Black Slacks, White Dress Shirt, Gold Tie, Black Jazz Shoes
- Graphic Designer: Crème Dress, Black Shorts, Tan Character Shoes

## New Orleans

- 5 Black Leotards
- 5 Flamenco Skirts (2 red, 3 purple)
- Black Jazz Shoes
- 5 Masks
- Beads, Boa, Gold Pants

## San Francisco

- Tie-Dye Yoga Pants
- 6 Black Yoga Pants
- Bare feet
- 7 Multicolored Tops

## Advertising

Advertising is a key element of any show or production. If people are unaware that an event is happening, how will they know to attend? I really wanted to be sure everyone who would possibly be interested in attending knew about the performance so I utilized a number of communication mediums to announce CityScapes Dance Project.

I sent out various emails through the Ball State Honors College and Department of Theatre and Dance to inform those students of this production. I also used Facebook events as another way to share the performance information. I invited all of my friends and especially my dancers and encouraged them to continue to spread the word of the performance.

In addition to electronic resources, I also utilized paper resources and word of mouth. I had all of my close friends spreading word in their classes and I made sure to announce the production in all of my classes the week before the show. I also posted flyers announcing CityScapes date, time, location, and cost around campus. Overall, the most effective advertising is word of mouth and people with a connection to a show given that majority of my audience was family and friends who had a close tie to the performance. It truly goes to show that networking is crucial in the performing arts. It is all about whom you know and whom they know to have as large of a circle of followers as possible.

Because of my advertising strategies, CityScapes Dance Project had a full house, which was exceptionally exciting for me as a choreographer. Even though my show was a success, I have already considered new ways to market future productions including sending mass emails to the entire Ball State Campus, an advertisement in the Ball State Daily News or Local paper, or also by handing out flyers at the scramble light the day of the production

# **CITYSCAPES**

## **DANCE PROJECT**

### **HONORS THESIS**

**PRESENTED BY  
KRISTIN DOWDY**



**SATURDAY, MARCH 29<sup>TH</sup> 7:30PM  
BALL GYM KDS (213)  
TICKETS \$2**

## CityScapes Program (Sample)

# CITYSCAPES

## DANCE PROJECT



PRESENTED BY  
KRISTIN DOWDY

# CITYSCAPES

## DANCE PROJECT

### PRODUCTION TEAM:

Director/ Choreographer: Kristin Dowdy  
Stage Manager/ Lighting Designer: Kaylin Klein  
Costume Designer: Kristin Dowdy  
Academic Advisors: Sarah Mangelsdorf  
& Dr. Timothy Berg  
Quote Readings: Bob Prescott & Ruth Weller Passman

### FAIRGROUND (ST. LOUIS)

Music: *Perpetuum Mobile* by Penguin Cafe Orchestra  
*Clarinet Candy* by Leonard Slarkin

Dancers: Mallorie Baker, Sky Cavallero, Blake Markley,  
Samantha Taylor, Alyssa Washburn, Rachael  
Wieczorek

*Fairground* draws from the family friendly environment of St. Louis parks, attractions, and the rich cultural history of the 1904 World's Fair, St. Louis Zoo, and City Museum to depict the playful and childlike atmosphere of the city.

### MANHATTAN MÉLANGE (NEW YORK)

Music: *Metropolis* by Robert Sheldon

*I Got Rhythm* by George & Ira Gershwin,  
*Crazy for You* 1993 Original London Cast  
*Autumn Fallin'* by Jaymay  
*Fire Bombing London* by John Murphy  
Sound Effects provided by freesound.org

#### Dancers:

Star To Be: Laura Mansur  
Businesswomen/Broadway Dancers:  
Lacy Smith & Sky Cavallero  
Subway Performer: Gardenia Gilbert  
Businessman: Cody Thomas  
Graphic Artist: Rachel Stewart  
Casting Director/ Firefighter: Ani Thomas

Representative of the many different facets of New York City life, *Manhattan Mélange* explores residential life in New York City and how each person contributes to the whole, even if the individuals are so swept up in the fast paced lifestyle that they forget to acknowledge the presence of their neighbors.

### ZYDECO ZEAL (NEW ORLEANS)

Music: *Tin Roof Blues* by Pete Fountain  
*Mardi Gras In New Orleans* by Olympia  
Brass Band

Dancers: Sky Cavallero, Blake Markley, Emily Schmidt,  
Rachel Stewart, Alyssa Washburn

*Zydeco Zeal* encompasses the sensual flavor of the French Quadrant and the exciting energy of Cajun beats. This piece focuses on the strength and allure of a woman and the evocative nature of New Orleans.

### TRI-CORNERED (SAN FRANCISCO)

Music: *San Francisco*—composition by Adam Crawley  
Dancers: Mallorie Baker, Victoria Fisher, Ashleigh  
South, Adina Stuhlman, Ani Thomas, Alyssa  
Washburn, Rachael Wieczorek

Numerous triangular images, such as the Bay & Golden Gate Bridge and the Transamerica Pyramid, are part of the San Francisco landscape. Triangles were my primary inspiration; however, I also found the culturally diverse, yet fully integrated community, to be equally significant when creating *Tri Cornered*.

AFTER THE PERFORMANCE, THERE WILL BE A BRIEF QUESTION  
AND ANSWER SESSION WITH THE CHOREOGRAPHER

## CITYSCAPES CONCEPT

CityScapes Dance Project was initially inspired by a college course studying the aesthetics of space. At the conclusion of the course, I wanted to continue the study of space and city culture through a new medium, dance. I wanted each piece to be a metaphorical interpretation of the personality of the city through the day to day interactions and the overall spirit of the city. For each piece, I abstractly analyzed the city in order to embody and translate various physical attributes, ideas, and concepts that contribute to the city's identity. My goal was to transport the audience on a brief tour of four American cities to experience the ambiance of each city and show them that there is much more to city culture than what is visible by touring typical landmarks.



**ABOUT  
DIRECTOR/  
CHOREOGRAPHER  
KRISTIN  
DOWDY**

Kristin Dowdy is a senior dance major and business minor from St. Louis, Missouri. She is also a proud member of the Honors College here at Ball State

University. This is Kristin's first full-length production and she is excited to see its conclusion tonight. Ms. Dowdy is a member of the Hawthorne Players, a community theatre group in St. Louis.

Kristin is also the current treasurer for the Student Dance Association. Kristin would like to thank her parents and grandparents for all of their love and support, her hometown dance teacher Ms. Christine Kardell, her advisors, Dr. Timothy Berg and Sarah Mangelsdorf, her many friends who have been

supportive of this process, and especially her fellow dancers, who have truly made this production what it is. Thank you.

## ACKNOWLEDGEMENTS:

American Baptist Campus Ministry

David Jones & Family

Gerlach Ummels

S.A. Boyce Corporation

The Taylor Family

Wade & Diane Dowdy

April Siroke

The VanPelt Family

The Vrebel Family

Chelsea Combs & Adrian Osman

Terry Bailey

Sarah Mangelsdorf

Dr. Timothy Berg

"A city drastically influences a cultural dynamic and every city is uniquely one of a kind. Each has its own charisma and personality due to its architectural elements, its demographical culture, its history, and its location. Getting to know a city on a personal level is more rewarding than merely visiting the classic tourist sites. Yes, those attractions are a part of the essence; however, to really understand, you have to observe and converse with the city and the city's residents.

Only then can you unravel how you were impacted by your hometown or your city.

Where we have lived and currently live influences us as human beings, yet by knowing our city culture, we grow to know ourselves."

-Kristin Nicole Dowdy

## **Pre-Show Music**

When first conceptualizing this project I knew that I wanted to metaphorically tie all cities into this project. This really impacted my song selection for pre-show music because I wanted to start conveying that this project goes beyond the four cities I have selected which is why I include songs from Tennessee, Alabama, and even just outside of New York by taking a glance at the music from Brooklyn. In addition to tying the project to all cities, the pre-show music is an effective way to entertain audience members who have already arrived at the show. It eliminates the empty silence for those who arrive first and helps bring audience members into the world of a production as others arrive for the show.

- I Got a Hole in My Pirogue by Johnny Horton
- Save Me, San Francisco by Train
- Walking in Memphis by Lonestar
- Brooklyn by Wakey!Wakey!
- Sweet Home Alabama by Lynyrd Skynyrd
- Tin Roof Blues by New Orleans own Dukes of Dixieland
- Only In New York by Michael Rafter
- Route 66 by Nat King Cole
- Meet Me In St. Louis by Judy Garland

## City Quotes

Throughout the performance, I utilized a series of spoken quotations to introduce and transition between the dances and to effectively conclude the show. Below are the quotations that introduced the next piece and also helped to inspire some of the movement choreography.

### St. Louis:

T.S. Eliot once wrote, “It is self-evident that St. Louis affected me more deeply than any other environment has ever done. I feel that there is something in having passed one’s childhood beside the big river, which is incommunicable to those people who have not. I consider myself fortunate to have been born here, rather than in Boston, or New York, or London.”

### New York:

The first second I stepped onto my first street in the big apple, I could hear its heartbeat all around me, its rhythm reaching through every businessperson who marched past with his eyes glued to his Smartphone, its pulse throbbing in the click of every overused revolving door. It was full of passion, full of life, and full of a restless urgency to create something—anything: skyscrapers, Broadway musicals, and fabulously overdramatized crime rates. Something in that heartbeat reminded me of, well, my own. I felt as if living in the midst of all that creation would enable me to compose the Great Things I knew I wanted to compose. – Ruth Weller-Passman

### New Orleans:

“Mardi Gras is the love of life. It is the harmonic convergence of our food, our music, our creativity, our eccentricity, our neighborhoods, and our joy of living. All at once.” –Chris Rose

### San Francisco:

Norman Mailer wrote “Chicago is the All A city, NY is the capital of the world, LA is the a constellation of plastic, but San Francisco is a Lady”

### Conclusion:

“A city drastically influences a cultural dynamic and every city is uniquely one of a kind. Each has its own charisma and personality due to its architectural elements, its demographical culture, its history, and its location. Getting to know a city on a personal level is more rewarding than merely visiting the classic tourist sites. Yes, those attractions are a part of the essence; however, to really understand, you have to observe and converse with the city and its residents. Only then can you unravel how you were impacted by your hometown or your city. Where we have lived and currently live influence us as human beings, yet by knowing our city culture, we grow to know ourselves.” – Kristin Nicole Dowdy



# St. Louis—*Fairground*

## Concept:

The process of creating a concept for *Fairground* was simple for me. As a resident of St. Louis, I considered the main elements of the city, what I love about the city, and most importantly, what I want visitors to see in St. Louis. I have always believed that St. Louis is one of the more family friendly cities for tourists given the numerous attractions geared towards family entertainment such as the St. Louis Zoo, Science Center, and Forest Park; all of which are entirely free for visitors. Other popular attractions include the City Museum, the many parks, and Grant's Farm to name a few. Every time I return home, I remember how much fun this city is. The attractions may be kid friendly but they are also engaging for adults. St. Louis is a city that helps people remember the joy of childhood no matter what stage of life. The childlike and recreational atmosphere is the driving force for this piece.

## Music:

"Perpetuum Mobile" by Penguin Café Orchestra

"Clarinet Candy" by Leonard Slatkin

Given the playful and childlike nature of *Fairground*, I wanted music that would be very bright and happy. I also was searching for music that includes many melodic runs, has a bouncing or bubbly energy while also incorporating some smooth legato sections. By placing "Perpetuum Mobile" with "Clarinet Candy," I was able to obtain all of the moods and tones I hoped to present. Together the pair creates a nice balance between the never ending energy and the creative, frolicsome nature of a child.

## Movement Inspiration:

I constructed the movement for *Fairground* by employing many sources for inspiration. I specifically focused on the actions of young children ranging from the ages of five to approximately 11 years old. I studied the way they moved, the way they viewed the world with attentive and inquisitive eyes, and the way that they act in various situations. I found a sense of flexibility and carelessness around them. Children like to



move in ways that take up space so that they can be seen, they roll on the ground like they would a bed, and they move without as much muscular control as an adult giving their limbs a loose and flung quality.

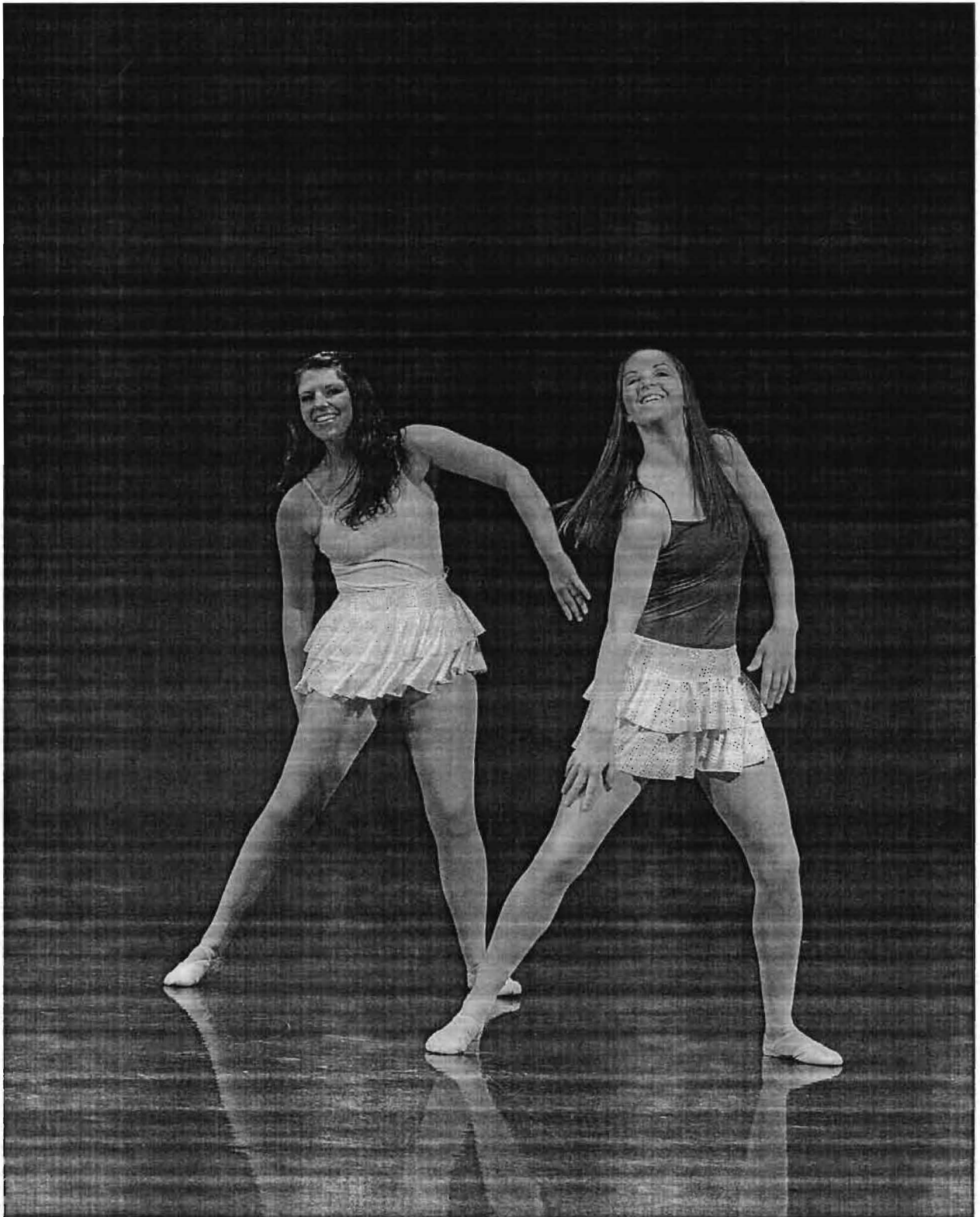
- My first image that I used to create movement for St. Louis is the arch. Throughout the dance, I use a swinging over curve to show the arc of the magnificent icon.
- I incorporate many rolls on the floor to create the image of rolling and playing in the grass.
- The dancers do a lot of spinning to find the freedom of being a child. After all, almost everyone has participated in a spinning contest at one point or another in his or her life.
- Another image I use is a leap called “catch the butterfly” in which the dancers run and try to grab on to something. Whether they are reaching for a lightning bug or striving to be one inch taller, they frolic with joy.
- Throughout the dance, I have a small jump section that is used as a motif throughout the piece to represent a game of hopscotch.
- Near the end of the first section, I transform the dancers into one of the most famous attractions of St. Louis. Within Forest park you can find the world renowned St. Louis Zoo, a number of fountains and a large lake, and many people enjoying their day lounging in the grass.
- When dealing with children, it is generally expected that feelings will be hurt due to a misunderstanding or another’s taunting. Because this piece is formed around the behavior of a child, I wanted to include touches of this for comedic humor throughout the second number when the dancers take on a more pedestrian role.
- Most of this dance contains traces of familiar childhood games. One of the games I include is follow the leader where each dancer must follow exactly what the first person does creating a train.

**Costuming:**

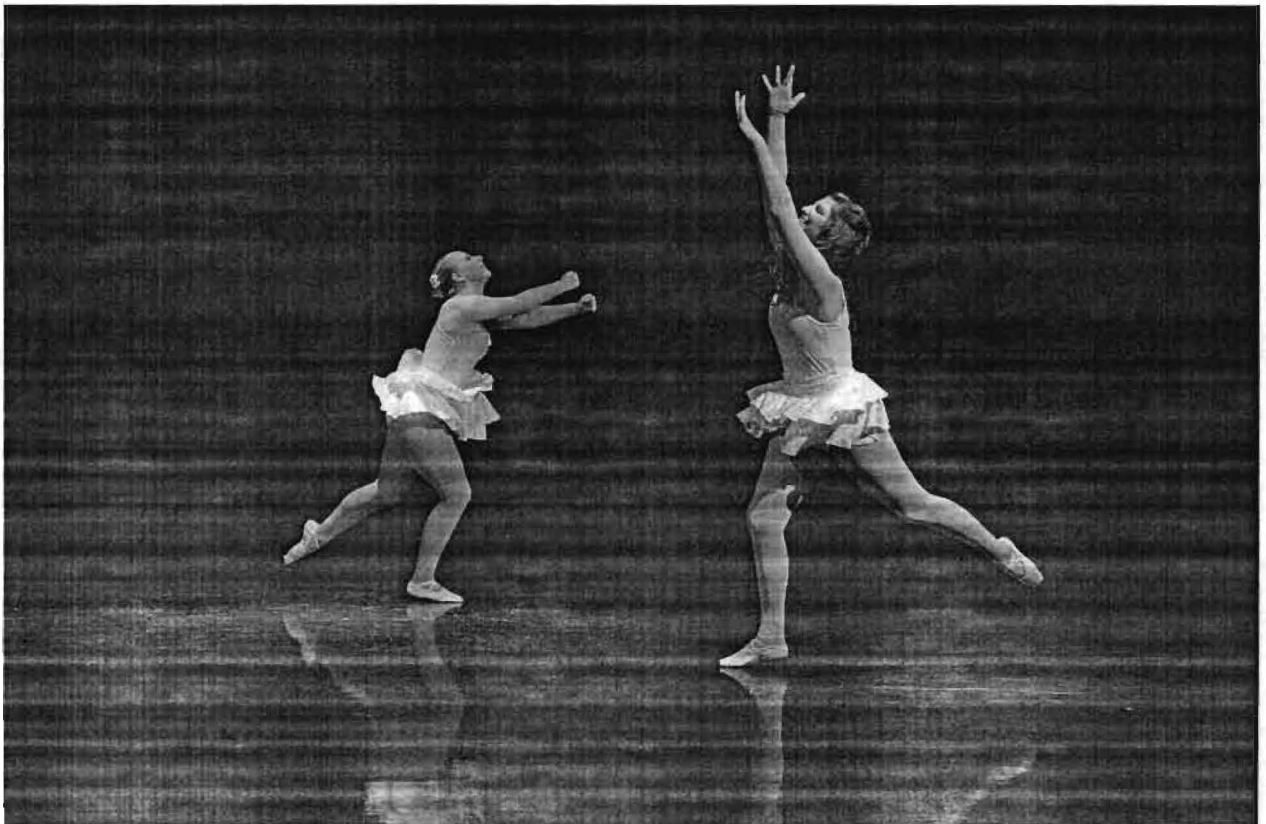
I decided to clothe all of my dancers in a similar costume for this number to allow the audience to focus on the personalities of each of the dancers as well as focus on the choreography. I selected three, complementary, colored leotards (yellow, a pale blue, and a deep teal) to create a base palette that provoked joy and fun. Each dancer also wears a short, white skirt with silver dots on it that looks like a skirt that a young girl would love to wear out. What really attracted me to these skirts was the way they flare out when the dancers spun in them; they were perfectly 'skirtable.' The dancers each wear tan tights to complete the ensemble.

# St. Louis Archive Images

Photos Credited to Wade Dowdy







# New York—*Manhattan Mélange*

## Concept:

The New York piece was designed to explore the bustle of the city from just before sunrise to the denouement or sundown on an ambiguous day. *Manhattan Mélange* is a representation of the physical skyline as well as the residents and tourists within the city; however, it also is a metaphorical interpretation of the personality of the city that explores the day to day happenings and the emotional impact the city has on its inhabitants. The overall theme is the personification of New York City that has been abstractly analyzed from various physical and psychological angles and translated into dance. I constructed this dance as a medley of stories that occur in the city, hence the title, *Manhattan Mélange*. During the piece, the audience encounters businessmen and women, artists, street dancers, casting directors, firefighters, and even an aspiring star-to-be who is new to the Big Apple. Each character transforms through the piece and although the dancers share one similar experience, they are not connected to one another since they are consumed with their own day-to-day lives. This creates a sense of tension and coldness, as each individual is unable to really see those they pass on the street.

## Music:

*Metroplex* by Robert Sheldon

*I Got Rhythm* by George and Ira Gershwin from the “Crazy for You” 1993 Original

London Cast Recording

*Autumn Fallin’* by Jaymay

*Firebombing London* by John Murphy

Sound Effects provided by [freesound.org](http://freesound.org)

When I began searching for music for *Manhattan Mélange*, I already knew that *Metroplex* would be a wonderful fit. It has a fast and driving beat that you can practically hear as you walk down a bustling street in New York or take a ride on the subway system. I also knew that I wanted a variety of pieces to incorporate some of the many personalities in the city while revisiting the theme of *mélange*. I found inspiration almost instantly when I found the Broadway number, *I Got Rhythm* and John Murphy’s

*Firebombing London* immediately helped me to connect to the more solemn of section of the dance, yet my greatest struggle was finding a perfect piece for the young lovers' duet. I wanted a soft and gentle duet that was not overly flirtatious or forward, that could help portray a relationship growing over time. After weeks of searching and almost abandoning hope, I was fortunate to stumble upon *Autumn Fallin.* To this day, it is my favorite selection in the show; it fit my concept like a glove.

### **Movement Inspiration:**

The buildings and characters within New York City predominantly inspired *Manhattan Mélange*, yet some of the movement also stemmed from the general experience in the space. Some of the most significant connections I made include:

- The City Skyline- Each dancer resembles a common New York City landmark that directly ties to the personality of his or her character. The aspiring artist is the Statue of Liberty as she attempts to follow her dreams of independence and freedom; the two businesswomen are the World Trade Center Towers who represent rebirth. The swing dancer who takes on three roles throughout the production is the Flat Iron Building that happens to touch three main streets; the street performer has successfully made it as a performer and sits high at the peak of the Empire State. The businessman is the base of the Empire State, which is often referred to as the "King of the City" while his soon to be lover is the Chrysler building also known as the "Queen of the City."
- Large expansive movements and upward gestures are employed to depict the towering buildings of the city.
- Tunnel-vision walking patterns are used to show the lack of connection between city residents as they embark on a busy and mundane commute.
- The image of the fire fighter catching others and then failing to be caught is an exposition that the New York City culture glazes over the everyday person. The population is so dense you cannot acknowledge everyone's



presence; thus, individuals are often overlooked or forgotten by the very people they pass every morning on the streets.

**Costuming:**

Due to the pedestrian nature of this piece, my costuming concept was to keep the piece in a realistic realm. I settled on costumes that enhance the characters such as professional attire, fun costumes for the Broadway dancers, and a casual outfit for the street performer. It was surprising that even though each of the dancers was dressed differently, the piece still felt like a cohesive whole from a costume design aesthetic. The outfits belonged in the same world and it was never questioned whether the dancers were a part of this world as well—it was truly a magical moment of connection while maintaining each dancer's individual identity.

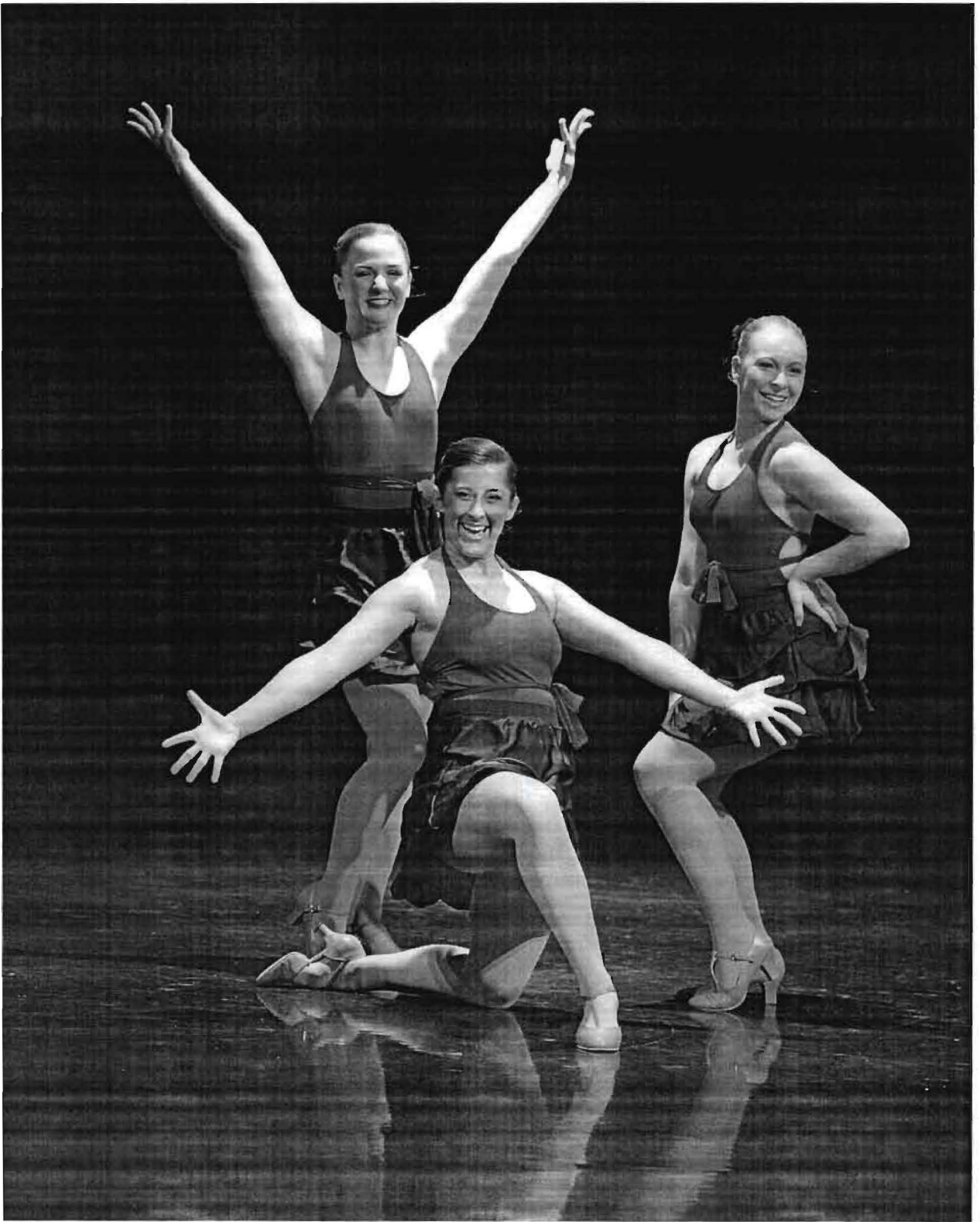
# New York Archive Images

Photos Credited to Wade Dowdy









# New Orleans—*Zydeco Zeal*

## Concept:

*Zydeco Zeal* is by far the most sultry and sensual number in the show. The seduction of the feminine presence is intended to be a representation of the rich cultural influence of the French couture lifestyle, the Cajun flare, and the jazzy Creole community. This eclectic blend of cultures makes for a one-of-a-kind city atmosphere full of personality and allure. While maintaining the feminine sensuality, the piece also engages in a much bolder and party like atmosphere that the majority of people associate with the persona of New Orleans attributed to the city's annual Mardi Gras festivities.

## Music:

*Tin Roof Blues* by Pete Fountain

*Mardi Gras in New Orleans* by Olympia Brass Band

Given the rich musical history of New Orleans, I wanted the music to be one of the main influences of inspiration for this piece. I did considerable amount of research about the historical roots of New Orleans music including jazz, blues, funk, and Afro-Cuban. I also did research that led me to one style of music known for eclectically blending folk music with classic blues called zydeco. While I chose to focus on a smoother jazz piece blended with a big band brass number for the showcase, I believe the influence of zydeco music plays a significant role in the evolution of the modern music styles of music found in the city. The two pieces that I chose, *Tin Roof Blues* and *Mardi Gras In New Orleans* bring a pleasant contrast between the more mellow day-to-day happenings of New Orleans and the raging parties that occur during their peak tourist season. Together these two compositions do a great job encompassing the personality of New Orleans.

## Movement Inspiration:

The movement in *Zydeco Zeal* was predominantly inspired by the emotions and seductive quality of the city. There is a lot of African influence in the movement such as



the slinky arms and large, wild gestures common to their culture blending with the provocative subtleties of the French bourgeois.

- ✂ Within the dance, trombone arms are used to emulate the majestic nature of the brass bands in the music.
- ✂ The small kicks with a slightly hiked skirt reveal the modest temptation of the upper-class French women as they amorously reveal their ankles.
- ✂ I utilize a number of follow the leader lines to represent the parade going down Bourbon Street.
- ✂ I use a lot of Latin dance hip movements to depict the Latin and Cuban influence in culture in New Orleans.
- ✂ In one section the dancers do a smooth traveling pattern in which their arms drape up and down, this image is intended to be a direct representation of the French architecture in the French Quadrant.
- ✂ Most of the movement in the second piece of music is much more pedestrian and party based to create an authentic illustration of the fun, energy, and life that is found in New Orleans during Mardi Gras.

### **Costuming:**

I selected simple yet elegant black leotards as a base for this costume to unify the dancers and prevent the dance from becoming too busy with many differently styled leotards. I chose skirts that were red and purple to represent wealth, royalty, and allure, and I chose the long flamenco style skirt to play on the Latin influence. Towards the end of the dance, I wanted to add an additional element that would not detract from the entire number yet, adequately give an accurate representation of the extravagance of Mardi Gras in New Orleans. To do this I used a number of beads and authentic masks from Mardi Gras. I believe it was important to keep this section short and sweet as the conclusion of the dance so that the costumes would not detract from the choreography, yet as the dancers cross the stage for their final pass the dance transforms to focus more on the spectacle. The dancers are the parade and the costumes are supposed to be revealed at and enjoyed.

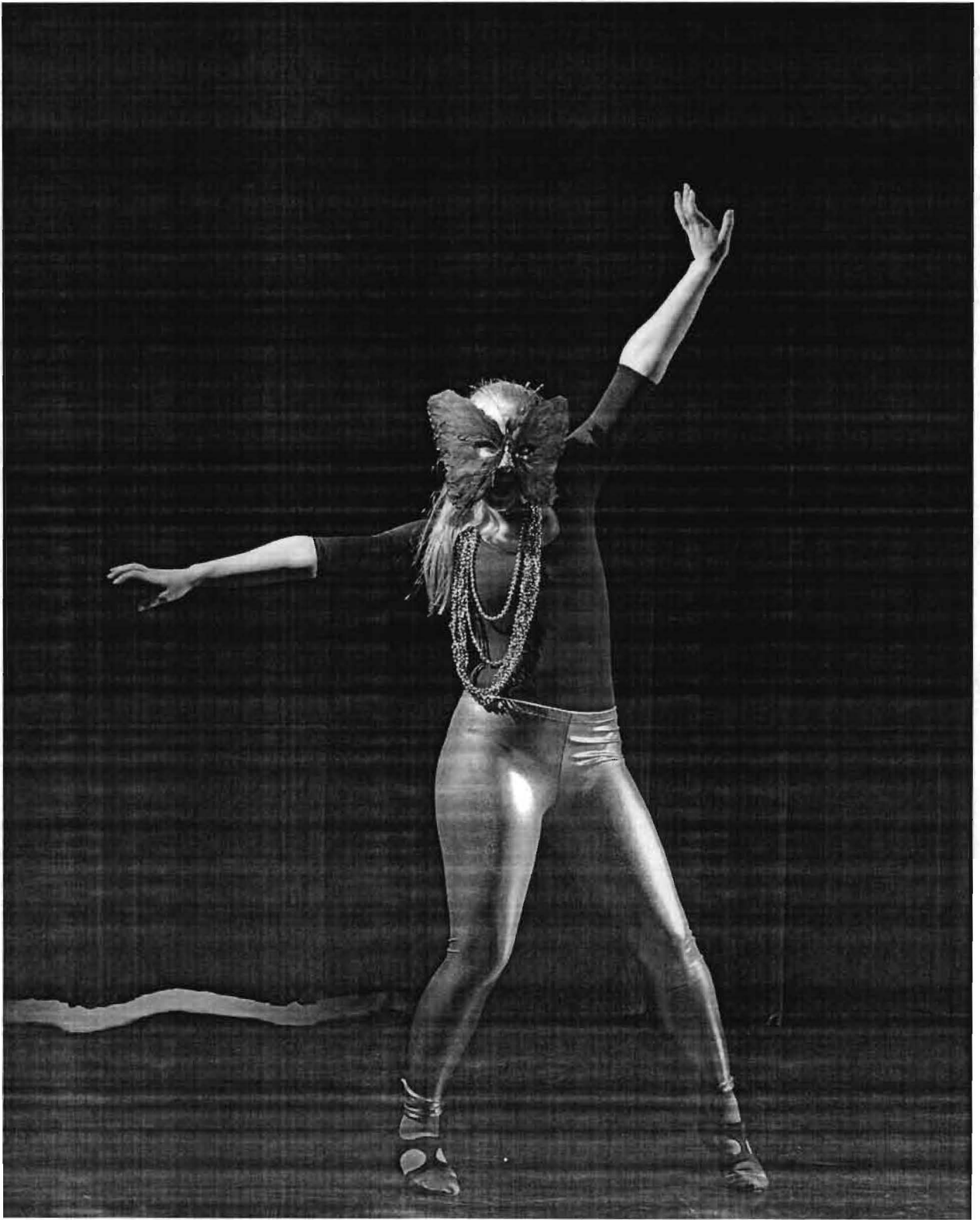
# New Orleans Archive Images

Photos Credited to Wade Dowdy









# San Francisco—*Tri-Cornered*

## Concept:

Throughout my visit to San Francisco, I did a lot of sitting, observing and talking to locals and visitors alike. Some key elements that I discovered was the breathability of the city, San Francisco compares to urban activist and author, Jane Jacob's definition of the ideal city, but most importantly, I found the city was an integrated multicultural haven. In Washington Square Park, I saw Japanese, Chinese, Caucasian, African American, Latino, and other ethnicities intermingling in a sincere fashion. Washington Square is an inclusive community park that does not have an ethnic bias—it is representation of the melting pot of culture—everyone is welcome. The most beautiful part was adults and children alike were crossing cultural boundaries. Children from various heritages were playing tag and swinging together as if we are actually all part of one world. It is rare to see such a naturally occurring phenomenon since it seems that we have to force or mandate diversity in other cities and parts of the country, but San Francisco provided me with a picture of how it should be while instilling hope for the future. The people were always friendly and there was no cultural stereotype of one demographic being wealthier or more poverty stricken. While in the city, it felt as if the community had a genuine relationship. I saw people acknowledging total stranger's presence on the street, which is why I included many moments of unity throughout the number. I truly wanted the piece to emulate a sense of community. People do not simply sweep past one another without recognizing their value; the community is present and engaged. To explore this idea I have my dancers emanating an external focus contrary to New York, which has an internal focus. I want this dance to feel like a complete and harmonious community made up of independent individuals—San Francisco is a city of symbiotic cultures.

## **Music:**

*San Francisco* an original composition by Adam Crawley

When I approached Mr. Crawley to compose a piece for CityScapes Dance Project, I had given considerable thought to the city elements that I wanted the music to portray. Some traits include the quirky and eclectic blend of the residents with a techno base beat and a melodic overtone to represent the breathable atmosphere. In the end, I am exceedingly pleased with the music that catered to this project.

## **Movement Inspiration:**

As with all of my pieces I drew a lot of inspiration from what I saw, heard, and experienced. Many traces of my on-site research wound up inside of *Tri-Cornered* and I list some of the key moments to help the audience connect the dance to the city.

- △ I utilized a number of triangular movements to represent the many triangular patterns found in San Francisco. They include the Transamerica Pyramid, the triangular suspensions of the Bay Bridge and Golden Gate Bridge, the three cornered section of the San Francisco bay area that forms a triangle around the bay including the main city, Sausalito, and Oakland/Berkeley, as well as the triangular sails on the boats docked at Pier 39.
- △ I show the city is breathable by incorporating breath in rhythmic patterns inspired by Isadora Duncan's 'free dance movements' philosophy. Duncan herself was born in San Francisco. She believed that the "real source of dance is nature. The movements of the ocean, the birds, and savage man are natural, beautiful, and eternal" which is significant to San Francisco as it is a park nature filled city (Jones 29).
- △ To further represent the greenery found in San Francisco, I incorporate floor work to simulate rolling in the grass and being one with nature.
- △ Another theme found throughout this piece is under curves and large sweeping or rolling movements. This is to illustrate the luxuriously large hills.

- △ In one section, I honor the famous painted ladies that are iconic to the San Francisco landscape with four dancers elegantly engaging in subtle actions as if they too are pristinely looking over the magnificent city.
- △ Given the large number of Asian influence it is common to see yoga, tai chi, or step aerobics in the parks. This is evident in the opening of *Tri-Cornered*.
- △ The spiraling turns symbolize the tie-dye and drug induced trip of hippie counterculture that resides on Haight-Ashbury.
- △ Within the piece, one can also find traces of strutting in honor of the Castro, gliding seagulls, and basic poses influenced by Asian art and culture.

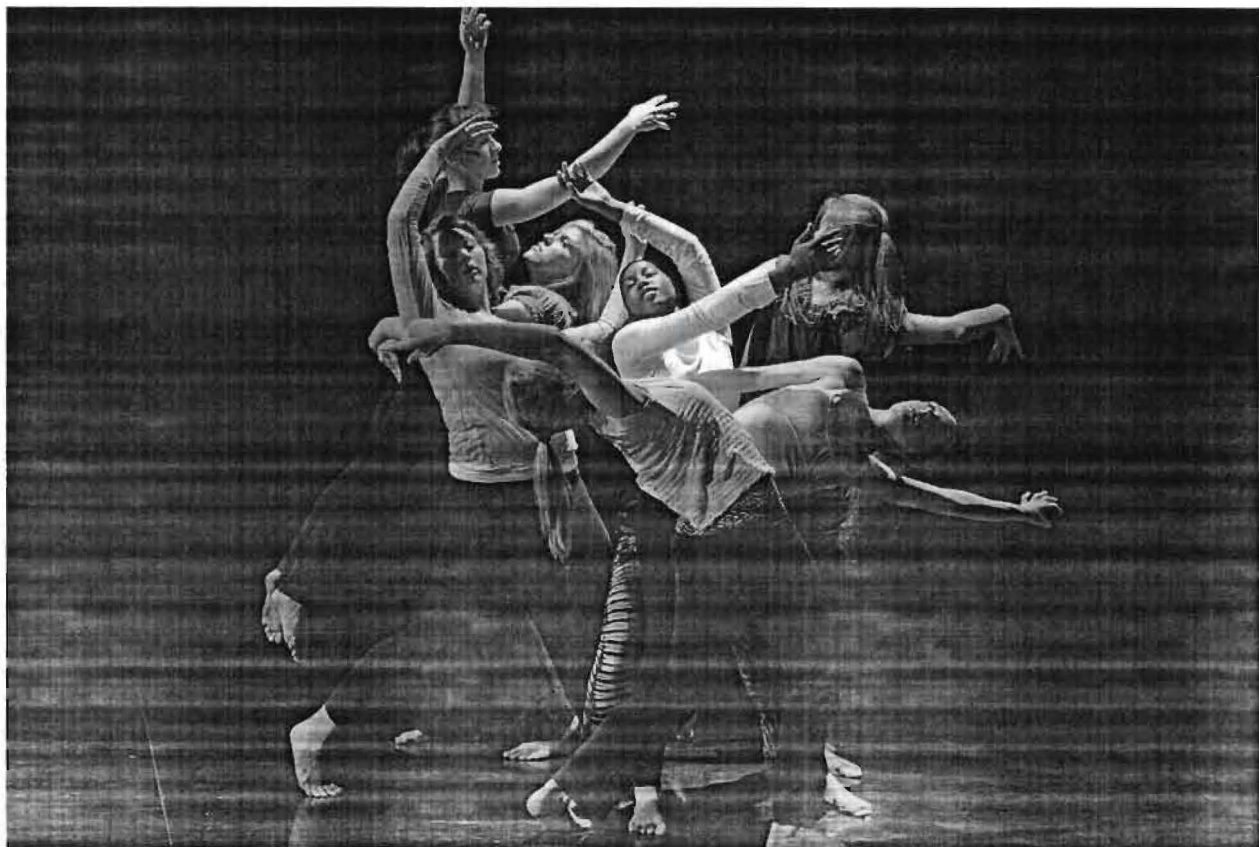
### **Costuming:**

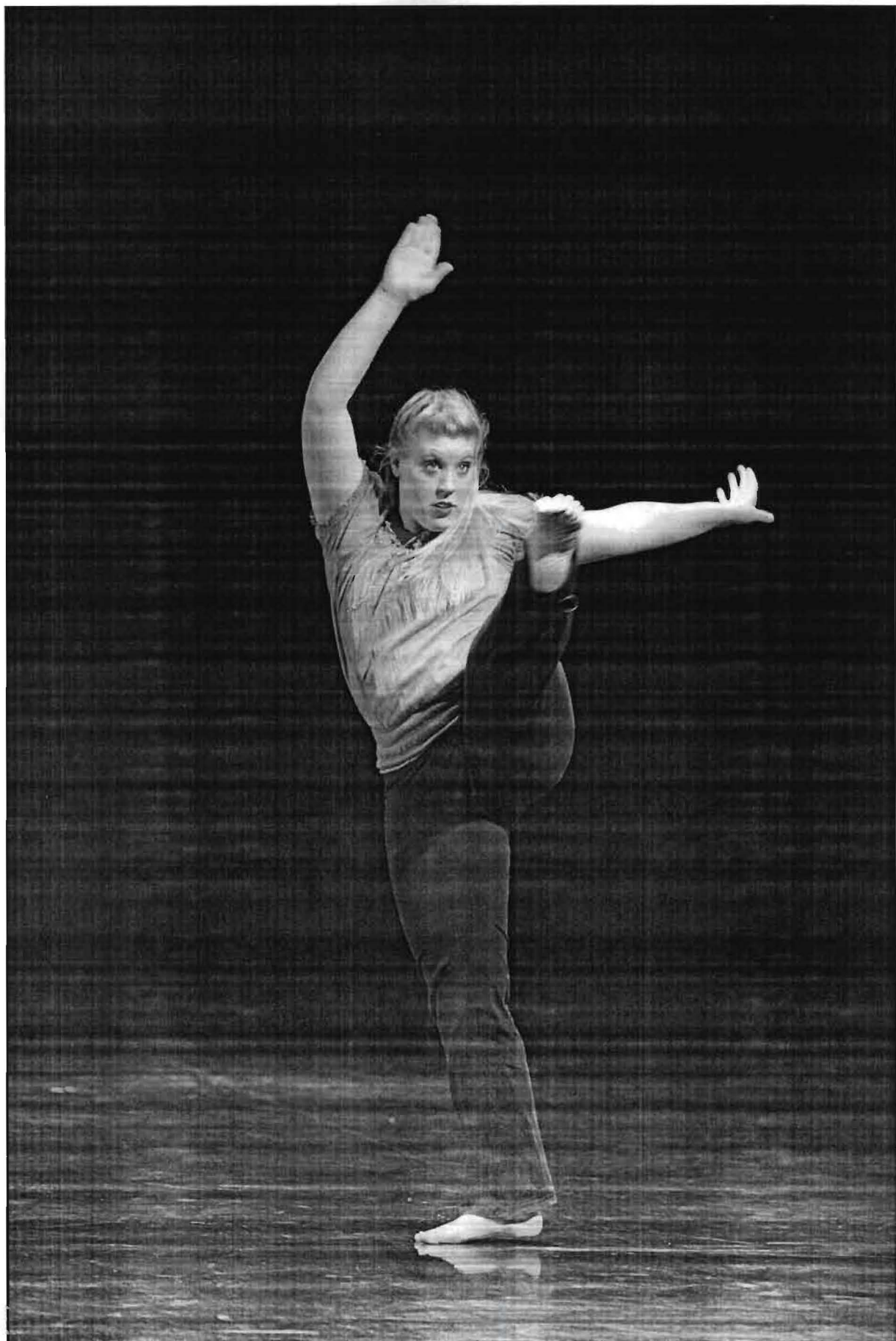
Because my concept for *Tri-Cornered* is very sensory based unlike the emotionally charged concept for the St. Louis and New Orleans numbers, I wanted the costumes to be very reflective of the people in the community: lots of yoga pants paired with various shirts to accurately portray the residents. The color scheme is formulated around one particular pair of tie-dye pants. That pair of pants represents the freedom in the community and each of the other dancers tops pull from the colors on the pants to show each dancer carries a piece of the city in his or herself.



# San Francisco Archive Images

Photos Credited to Wade Dowdy







## Discussion Questions

(Directed to Audience to start discussion)

1. Which piece stood out to you and why?

One parent stated, “I was most taken by many different personalities of New York, it was interesting to see the diversity and people represented so distinctly.”

2. Did any of the pieces convey any specific emotion to you?

An audience member responded, “St. Louis was very happy and fun. I loved the childlike atmosphere and it felt very honest and joyful.”

(Some questions I was asked/answered)

3. What is my process as a choreographer when creating a dance?

Most of this project was research driven so I found inspiration in my research and thought about how can I translate that into dance.

4. What dance was the hardest to create? (For the Dancers) Which dance was the hardest to express emotion?

a.) By far the most difficult dance to create was St. Louis because it was my hometown. It wasn't until I considered I want people to know about St. Louis that it really clicked for me—the dance had to be playful and fun.

b.) Dancers responses varied and each piece was considered most challenging for various reasons including that it had been awhile since they had been children for St. Louis, New York had constantly changing emotions that were hard to keep up with, New Orleans because it was technically challenging, and San Francisco was difficult because the concept of awareness and togetherness was complicated to emote.

5. What was the one thing that kept you up the night before the performance?

The display outside—it was the last thing I worked on last night and the first thing I worked on this morning. I even skipped breakfast and those who know me, know that NEVER happens.

6. What was your biggest challenge when working on this production?

My biggest challenge was the time crunch. My biggest stress during tech and the performance was the video camera but even that turned out to be okay in the end.

7. Have you visited all of the cities? Was it research based? Why those four cities?

a.) I have not visited all of the cities. I have obviously been to St. Louis since it is where I grew up and I also have spent a good deal of time in New York City for vacations, dance, as well as my honors class that studied New York. I was fortunate enough that I

was able to spend two days in San Francisco to research thanks to my grant fundraising but I have never visited New Orleans so I really had to rely on external research and asking questions of people who have been there. I tried to be thorough in my research for every city, however.

b.) I selected these four cities because I wanted to stay in America and get a decent grasp on the different regions: East Coast, West Coast, South, and Midwest. It was really difficult to eliminate Chicago and some other key cities; however, due to time constraints I knew I had to limit myself and I knew that St. Louis had to be my Midwestern city since it is a part of who I am. Either way, my goal of this project was not to exclude any city; rather it was to show that every city has its own individual culture. I could have done this study over any city, small town, or suburban area—where we live impacts who we are and vice versa.

8. What was your inspiration for this project?

I was inspired by one of my Honors Colloquia classes called the Aesthetics of New York. As a class, we explored the essence of New York City and our final was a trip to New York where we all had to create a project over our experience. My first reaction was to make a collage; however, I decided I wanted to continue my thoughts and expand upon the concept through dance. Then I realized I could do this same experiment with other cities to see what I could learn about city culture.

## **What I Gained from *CityScapes* Dance Project**

Creating an entire dance production is not an easy task, yet when all of the hard work is completed the benefits of engaging with a mentally challenging process become apparent making the entire project a valuable experience. Throughout this process I learned:

- To effectively organize and produce a full length production
- To be willing to ask for help and assistance
- How to quickly edit music with finesse using Audacity
- To edit movies and videos through iMovie
- To fundraise for a performance art production
- The value of a dollar
- I am not meant to be a producer
- How to communicate my vision with people who are not dancers
- To overcome time constraints as a choreographer
- To design costumes that enhance a theme or mood
- How to let go of an idea if it does not fit into the production
- It is okay to let a tentative schedule be changed
- From this experience and gained confidence and experience in my field
- We have to dream big
- A lot about myself and who I am as an artist
- I can make an impact on world with my art
- And so much more...

## **Dictionary of Terms**

Full House- when every seat in an auditorium is full for a performance, usually a sign of a successful show

House Right/Left – side of the stage according to the audience's perspective

Improvisation- a method used for dancers to explore new movement phrases without planning or choreographing ahead of time and draw inspiration from their surroundings by simply moving freely.

Mélange- a mixture or medley

Melodic- referring to a particular piece of music that usually carries a common tune that repeats throughout the piece.

Motif- a commonly repeated movement or phrase within a dance that helps tie the dance together for the audience.

Pedestrian- When referred to in dance, pedestrian actions goes beyond the walking movement and encompasses other common or familiar actions to audience members. It is more literal than most dance steps tend to be.

Phrase- a series of dance movements that make a whole, it is similar to a sentence in a paragraph, a series of movements make a phrase and a series of phrases create a dance.

Site Specific- A dance or improvisation that is done outside of a traditional performing or rehearsal venue ie a park.

Stage Right/Left- side of the stage according the perspective of the actor or dancer on stage

Tech week- the week or day before a show when the dancers rehearse in costumes and set the lights and sound for the performance

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